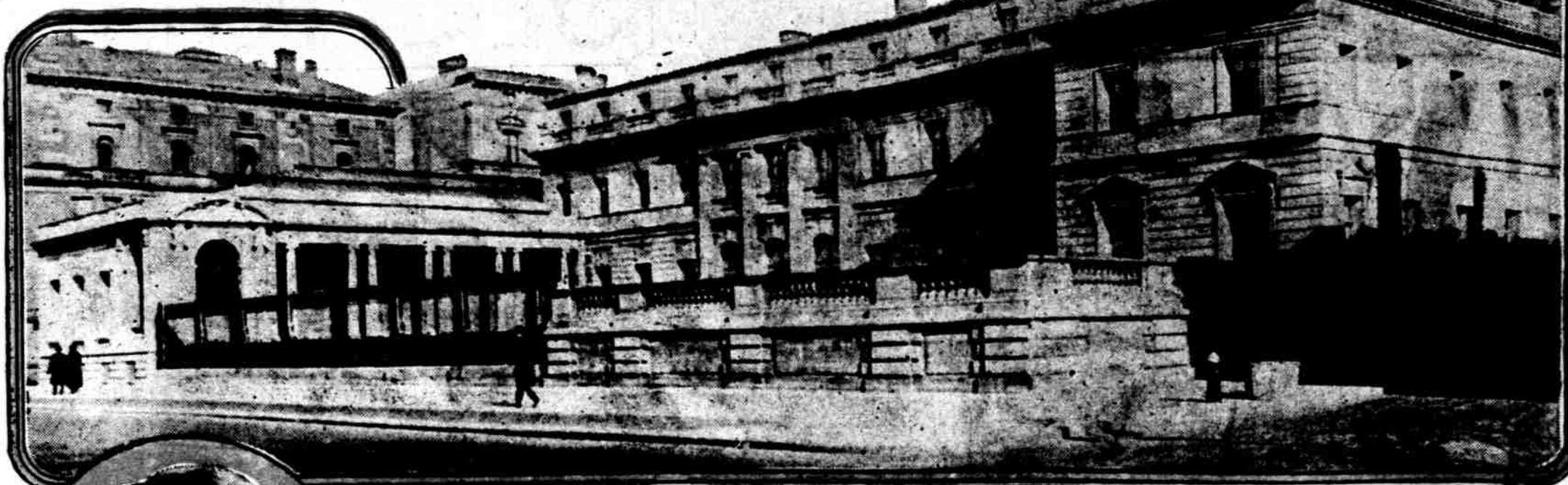


Henry C. Frick, by His Purchase of \$10,000,000 Worth of the Very Best Paintings of the Very Greatest Masters, Becomes J. Pierpont Morgan's Successor as



RESIDENCE OF HENRY CLAY FRICK IN NEW YORK CITY.



HENRY CLAY FRICK.

# ART'S MOST PRINCELY PATRON

porcelains. While this has never been confirmed dealers are absolutely sure it is so. It is also rumored that Frick is in the market for a considerable amount of art of the highest standard.

In quarters in New York where even gossiping words of art are weighed the belief is held that the porcelains now still in the Metropolitan museum are destined for Frick's new home and equally serious and responsible talkers hold the opinion that the eighteenth century English pictures of the Morgan collection will follow the same course.

Mr. Frick is said to have the intention of buying all that is best of the famous Morgan art properties and will remove them from the Metropolitan museum, where they are now housed, as quickly as he buys them.

The two art sales, one following on the heels of the other, are extraordinary. The sales came in a season when the world's mind was filled with war and the world's heart supposedly stirred by the sufferings and loss it is causing.

But the excitement of war was nothing in art circles compared to the excitement caused by these sales. Up and down Fifth ave. and in the galleries and the studios across the land the chief topic of conversation has been these sales.

The disappointment caused by young Morgan's breaking up the collection gave way to joy over the fact that Frick

**T**HE Lorenzo the Magnificent of the modern world. That in short is Henry C. Frick, who began his life as a clerk in a flour mill, who became a multi-millionaire through iron and steel, and who now stands as the most magnificent patron of the arts in the world.

The mantle of J. Pierpont Morgan the elder has fallen on Frick's shoulders. The sensational plunges that the Pittsburgh multi-millionaire has made into the art market in the past few weeks exceed in rapidity and the amount of money that has changed hands anything that the astute Mr. Morgan ever did. They make the transactions of Lorenzo de Medici, the fifteenth century Florentine patron of the arts, look like the dealings of a back street merchant—considered from the financial standpoint.

Not so long ago the famous collections of Chinese porcelains that the late Mr. Morgan left behind him were sold out of the Metropolitan Museum of Art where they had been on exhibition for many months and where lovers of art had hoped they would remain for eternity. All the world wondered who had bought them.

After several days came the answer—Henry C. Frick.

A few weeks later the wonderful and famous Fragonard room bought by Morgan and reposing in the Metropolitan museum was sold. Again all the world wondered.

After several days came the answer—Henry C. Frick.

And along with the answer came the announcement that Frick had paid \$3,500,000 for the porcelains and that for the Fragonards he had parted with no less than \$1,425,000.

The world was at first too startled to talk about these tremendous deals in art. But after a space of holding its breath the world began to recollect that considering the number and the value of the objects bought the purchases were not nearly so amazing as they seemed, especially as the purchaser was Henry C. Frick, who previously had spent thousands and hundreds of thousands of dollars upon a single painting which he desired. In all the private museums of the world there is no collection more complete or of greater artistic value than that which Frick has gathered about him.

It is so great and valuable that it requires a specially constructed and guarded museum for its housing. And this Henry C. Frick has given it in the magnificent new home he has constructed for himself in Central park east. It is a \$5,000,000 residence and museum. The art gallery is the north wing and is in the Italian Renaissance style. It fronts upon an Italian garden with a sunken pool. The ground area of the gallery is 100 by 35 feet and it is as near fireproof as human ingenuity can make it. The paintings it shelters are valued at no less than \$10,000,000.

Frick, the purchaser of the Fragonard room, is also the Frick who purchased the wonderful Morgan collection of



Portrait of the Hon. ANNE DUNCANSON afterwards Countess of RADNOR.

By GAINSBOROUGH.

intends to collect it as fast as Morgan sells it. Morgan cannot break up what his father was at such pains to gather, was the word that went through the studios, for Frick and his millions are on hand to prevent it.

Scarcely had the public ceased mourning over the departure of the first batch of Morgan art from the Metropolitan museum than they were thrown flat on their backs again by a second announcement that the firm of Duveen Brothers had purchased the contents of the famous Fragonard room, consisting of the fourteenth panels originally painted for Mme. Du Barry for the Pavilion of Louveciennes which Louis XV built for his favorite.

Two weeks before this firm bought the Morgan collection of porcelains for about



Portrait of PHILIP IV. By VELASQUEZ.

\$4,000,000. The Duveens, however, would not discuss the price they paid for the panels. Moreover there is no positive public record of what the elder Morgan paid for them when he secured the collection. It was reported when he bought the collection from Agnews, of London, at the beginning of the present century that the price paid was \$335,000.

The sale was conducted with the utmost secrecy. It was through the reporters that Edward Robinson, director of the Metropolitan museum, first learned of the loss of the Fragonard room and its contents. He would not discuss the sale beyond saying that he had no idea that such a thing was in prospect. The Duveens would not discuss it either. They even said that the panels had not even been bought for a client and that they would go back to France after the war was over.

The history of these panels begins in 1772 when Jean Honore Fragonard received a commission to paint the decorations for the pavilion of Madame Du Barry. They depict, according to the title given to them after his death, "The Romance of Love and Youth," the titles of the important panels being "The Pursuit," "The Meeting," "Memories," "The Lover Crowned" and "The Abandonment."

Madame Du Barry, according to legend, was the idealized subject of the female figure in the pictures and she was so incensed at the implication that she could ever be abandoned that she refused to receive them.

Between that time and the date of his fleeing Paris in 1789 Fragonard added a fifth panel to the series entitled "Abandonment," and five smaller panels designed as subsidiaries to the larger ones and called "Love the Victor," "Love the Jester," "Love Chasing a Dove," "Love as a Sentinel" and "Love the Assassin," to which he further added four panels of flowers. The last nine are of minor

importance compared with the five original canvases.

When Fragonard left Paris he went to his native town of Grasse with the panels and fitted the pictures to the walls of the salon in the home of his friend Maubert. There they remained practically unknown until they passed into the possession of the London firm of Agnew in 1898.

It was about 1900 that J. Pierpont Morgan bought them. He showed them publicly for the first time in the London Guild Hall in 1902. Morgan had a special room designed for them in his London house in Prince's Gate. When all his art treasures were brought to New York in 1913 the walls and furnishings of this room were brought with them and set up as they originally had been.

Critics agree that these panels are the finest works of Fragonard extant. In the elder Morgan's life time they were considered priceless.

The Fragonards will not be added to the famous collection that Frick has already installed in the magnificent gallery he has erected in connection with his new home. They will find a permanent place in his drawing-room, which will be remodeled especially for their reception. This drawing-room is nearly twice the size of the room which Morgan had constructed for them in his London house.

Frick's drawing-room will be a replica of Du Barry's boudoir both in size and arrangement. The added space will permit of the paintings to be shown in their entirety for the first time since they left Louveciennes. The room Morgan built for them was so small that the ends and the sides of the canvases had to be tucked in. Architects are now at work planning for the rearrangement of Mr. Frick's recently completed house to accommodate the Fragonard room.

That the Fragonards will eventually revert to the public from whom they

were so unexpectedly taken was the prediction made by a close friend of Mr. Frick's. Not only the Fragonards but the other priceless works of art which Mr. Frick owns are expected to become either a part of the Metropolitan museum display or to be placed in a public gallery to be endowed by Mr. Frick.

Among the eighteenth century English pictures which Mr. Frick is said to covet in the Morgan collection is the "Lady Betty Delme and Her Children," a work by Reynolds well fitted to join "Lady Selma Skipworth" and "Lady Elizabeth Taylor," by the same artist which Mr. Frick already owns. Hoppner's "Miss Byng" is said to be going to keep company with the same artist's famous "The Setting Sun."

It is not quite twenty years ago that "Lady Betty Delme" was sold at Christie's auction room in London and brought 11,000 guineas, or about \$55,000. There was a general outcry. "They will never get their money back," was the verdict. But now art dealers say that if Lady Betty again changes hands she will bring between \$300,000 and \$400,000.

With the possible exception of Mr. Morgan, Mr. Frick has been considered the most astute buyer of old masters in this country. He knows his subject and although his purchases are made through agents they act wholly upon his

for "Romany Girl" by the American artist Fuller. It is the best of the Fuller paintings.

For years and without a great deal of publicity Mr. Frick has been acquiring masterpieces of all schools of painting. His famous collection, exclusive of the recent Morgan purchases, consists of approximately seventy-five paintings, nearly all of which are housed in his new gallery. His most prized picture is the Velasquez "Philip IV," which occupies the place of honor on the side wall, while at either end are the great decorative pieces introducing Mars and Venus and other classical subjects by Veronese.

As early as 1908 Dr. C. Hofstede de Groot, of The Hague, world authority on art, made a visit to the Frick collection, and said:

"The collection of Henry C. Frick contains only the finest examples of the great painters of the world. His 'Rembrandt's Portrait of Himself' is wonderful and there is no finer example of Frans Hals outside of Haarlem, in my opinion, than Hals' portrait of himself in this collection."

The Van Dycks of the collection also are a feature. One of the most beautiful is the portrait of the Marchesa Giovanna Cattaneo, showing the subject standing on a terrace attended by a negro servant who holds a sun shade. The coloring in



Portrait of Rosa Gordon. By WHISTLER.

The Pursuit. By FRAGONARD.

suggestion. Art dealers throughout the world are looking to Mr. Frick to fill the place left vacant by Mr. Morgan and declare he is the only man capable of doing so.

Among the most recent additions to the Frick collection is "Philip IV of Spain," one of the greatest of the Velasquez paintings. He paid half a million dollars for it but it could not be bought today for \$750,000. A still more recent acquisition is the full length portrait by Van Dyck of "A Genoese Lady in a Yellow Dress." This painting came from the collection of the Duke of Abercorn and cost Frick \$400,000. It is one of the best Van Dycks in the world.

Another gem owned by the famous steel man is the famous "Polish Rider on a White Horse," by Rembrandt. It is the only horse ever painted by this master. Frick paid \$350,000 for it. He also owns one of the best examples of Gainsborough. It is "Lady Duncanson" and Frick paid \$50,000 for it.

While Andrew Carnegie, Mr. Frick's former business partner, has devoted his attention to modern art, particularly American, Frick has always gone in for old masters. Among his few examples of American art are three of Whistler's best works, "Rosa Gordon," "Orestes Robert" and "Valerius Marcius." It was Mr. Frick who recently paid \$10,000

this work is wonderful. Two other famous Van Dycks are the portraits of the painter Frans Snyders, and his wife. Snyders was a boon companion of the great portraitist and it was with something more than artistic inspiration that Van Dyck limned his friend's face, so that it looks as if a living man were looking from the canvas.

Frick's purchase of the Rembrandt "Dutch Merchant" for \$250,000 from the Earl of Faversham in 1912 so aroused the English government that it took steps to prevent the further depletion of English collections by Americans.

## Matter of Doubt.

A very small man sat in a street car until he became tightly wedged in from both sides. There entered a large, handsome woman, upholstered to the minute. She took the strap in front of the small man, and was hanging to it in discomfort when he arose with a flourish of politeness and touched her arm.

"Take my seat, madam," he said with a smile and a bow.

"Oh, thank you very much," she replied, and turned toward the seat. Then, smiling graciously, she added:

"Where did you get up from?"—*Dr. Appleton.*